

THE LATEST FASHION

Fashion Approach THE Classical Line

Slowly, but very surely, is Dame Fashion turning her back upon the comparatively scant skirts that have been the vogue for such a long time, and her brightest smiles are given to those that show such an extreme of fulness as the hem that the question of a crinoline—or some convenient substitute thereof—becomes a burning one right at the beginning of the season.

But with all this bouffantry there must be not even the remotest hint of stiffness in anything. True enough it is that skirts measure, or will measure, from 8 to 10 yards at the foot; that sleeves will be merely a succession of puffs and frills; that bodices are to be artistically draped while disclosing the sleek lines and curves of the figure. These are the most recent mandates of that arbitrary dame, and her followers must be careful to select just the class of materials that will carry out those dicta to the very best advantage. That stiff and wiry goods will not make graceful folds and puffs, that heavy cloths cannot be manipulated in classical lines, all that goes without saying. The clever girl who follows the fashions, and perhaps leads them in some lines, has already decided that



WHERE PUFFS TAKE THE STYLE



BLACK CREPE DE CHINE



CLEVER USE OF RIBBON AND LACE

CREPE DE CHINE AND CHANTILLY

there is no material which will carry the crepe, current and to come, as will the crepes—the silk crepes that come in such a profusion of weaves and colorings this autumn.

To the comment that is sure to arise that we have had crepes de chine with us for some little time now the fashionable mondaine quickly replies that there

are crepes and crepes, and yet again crepes, and the new weaves and finishes—to say nothing whatsoever of the color card—are really high novelties in themselves. Indeed, it is possible to have quite a repertoire in crepe de chine gowns of varying weaves and color, and that without a hint of monotony. Other, for the draped bodices that are mak-

ing such a furore for themselves abroad—both with the willowy Parisienne and with her more substantially built English cousin—there is nothing, not even a silk voile, that will take just the same soft folds without increasing the bulk or apparent size of the figure one little bit. And these are such a decided departure from the bloused and pouchy

affairs that we have been wearing for so many seasons past that their welcome is, indeed, a cordial one.

And then for those extremely full skirts, where soft folds falling in long, straight and almost unbroken lines are necessary to produce the correct effect, crepe de chine is simply the ideal fabric. The new one-seam double width meets present requirements nicely, for with it the snug, smooth, though anything but skin-tight, fit over the hips can be arranged without at all interfering with the required fulness at the foot.

All of the fashionable trimmings and trimming effects chime in beautifully with the crepe gown; and indeed, many of them seem to have been especially designed with such in view. Anything and everything that can be done to add to the broad-shoulder effect is in vogue; and whatever will add to the appearance of roundness and elateness at the waist is in equally good standing. The wise girl who gives thought to her appearance has already discovered that this new figure cannot possibly be presented in the low-bust corset that has prevailed for the past few seasons. It is delightfully comfortable for shirt-waist wear, to be sure, but with the new fitted and draped bodice the corset

must have the higher bust line, a more pronounced cut-in at the waistline, and the long, slender dip in front.

Dame Fashion continues to dictate "Hips in" to her devoted followers, so the hip of the new corset is long and sloping, in accordance with this dictum. And well it is so, for the new skirts are shirred and puffed and pleated over the hips in a manner that will make the girl of generous girth bemoan her lot and make her take to strenuous exercise to reduce her bulk. Trains have almost disappeared, and the round short train, that which the English woman facetiously designates the "bobby" train, has taken its place. Skirts are to be of a sensible length, and the one that lay on the floor an inch or two in front and on the sides and made all kinds of trouble for its wearer has already been relegated to the background.

The rough, crinkly canton crepe, the dull satin messaline, the brilliant and shiny satin merveilleux and the satin luminaise are some of the very newest in the double width that can fashion a skirt with clever cutting and a single seam. Two near tones of the same color are sometimes seen in these satin finesses, giving something of a shot effect. All of the new colors, the leather

shades, the burnt tints, from the onion skin on down to the burnt onion, the burnt orange and the burnt amber—they are all on the crepe de chine card. The terra cotta tones are simply exquisite in the dull finishes, and the brilliant copper tints take on an added beauty when combined with the chiffon velvets of a shade or two darker.

The more delicately tinted robes in crepe de chine almost invariably have a daring touch of color added. For example, the soft, off-color whites, the ivory, pearl and smoky whites, will have a rope twist of bright coral, or a parrot red, or empire green, or a soft onion shade tucked in among the lace that are used with such a lavish hand. The black gowns, too, show the same tendency; while the colored ones are more likely to keep to their own shadings, but cleverly run the gamut of these from light to dark.

tings of geranium red velvet add a daring touch of color. The corsage is almost entirely of the sash ribbon shirred to bolero shape, and disclosing a vest of crepe and velvet. The sleeve is of the broad shirred ribbon, arranged as to admit a cascade puff of crepe from shoulder to elbow, where a further frill of the ribbon makes a finish. The skirt is simply arranged in three sections, the upper one of the crepe, cut straight all around, but with a very bias seam in the center back. This comes to the knee, where an applique of the lace appears; a puffed band of the ribbon comes next, and the lace mounted over overlapping double ruffles of the crepe finished the skirt. White chiffon is passed beneath the lace. The drop skirt has a Paquin sounce of princess haircloth which holds out the dusky masses of crepe and lace to just the correct outline without even a hint of stiffness.

Clever Use of Ribbon and Lace.

Broad sash ribbon in the dull Dresden printing and a deep lace, a combination of Cluny and Bruges, are deftly managed in this frock of white crepe de chine, to which a ceinture and strap-

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Foolish Social Advice.

It would be interesting to know just what social experiences those amiable society editors of a certain class have enjoyed who give advice to their readers like that contained in the following quotation:

"Do not excuse or forgive too readily any undue familiarity on the part of your partner. Remember, he may be almost a stranger to you, and you may never meet again. If you are tired and prefer to miss a dance, sit it out with your partner. If he suggests it, you are bound to him for the time. Never make the gross mistake of sitting it out with another man. No matter how much you may prefer the society of one particular man, never let your manner show it, but be pleasant, affable and smiling to all alike. Above all, never descend into the commonplace vulgarity of flirting with another girl's lover—even if you are old acquaintances. Try to realize what your

own feelings would be under similar circumstances."

The foregoing is run under the caption of "Ballroom Etiquette," and it is given for what it is worth to the readers of these columns. However, we believe that every young woman who has a delight in attending ballroom functions should simply realize the fact that there is no such thing as "ballroom etiquette" any more than there should be "dining-room" etiquette or bedroom etiquette, or even etiquette in the much abused hall bedroom inhabited by unfortunate whose purses are far from heavy with this world's wealth. There is only one way to conduct oneself in the ballroom, and that is according to the instincts which are inherent in every right-minded person. A great deal of harm is undoubtedly done through just such advice as that which we have quoted by raising false ideals and ideas as to peculiar methods of conduct.



AT THE NEW GOWN

Novel Trimming Schemes.

Original Designs That Make Their Appearance On Autumn Importations.

These be the days when the girl with the nimble fingers—she who knows how to wield her needle to the best effect—can have the mode at her finger tips, so to speak, and can fashion for herself the most delightfully novel and original trimming schemes, and that at the minimum of expense. That is, if her time be not counted in the cost, for in these later days time is eloquently money, indeed.

Braids and braidings are the preferred mode for the tailor-made gowns at this present writing, and they are applied not only in the most intricate patterns, but in several and varying widths as well. The broad braids are now made with a pull string in either edge, so that they may readily be made into circles, rosettes, little puffed bands and such, all in an instant's time. These are then defined with a soutache braid, this often in gold, or with a gold thread interwoven, for the little touch of the midas color is considered indispensable to the season's mode.

And while we are talking of the tailor-made, these vests that are so very fashionable will afford a most delightful field for the ingenuity of the girl as a designer and embroiderer. The suede finished cloths in all of the delicate tints are second only to the veritable suede itself for this purpose; and these are braided, embroidered in silks, and the tiny Marie Antoinette ribbons and chemise as well, and often the design is supplemented with tiny beads and appliques that give such an airy lightness to the whole design. And the very newest conceit calls for the vest the flaring upturned cuff and the collar of any variety that is most becoming, all embroidered en suite; and when there is an old-time little handbag fashioned of the same suede and embroidered in just the same way then the costume is complete in all its details.

The vogue for varying laces on the one bodice, or gown, will serve to use up many of the odd pieces of really good lace that will accumulate, and make an economy of what really appears to be an extravagance. Not content with the exquisite designs of the lace, the fairy-like lightness of the weave, the modern maid besprinkles her laces with mock jewels, tiny paillettes, little gilt and crystal beads and a bewildering multitude of fancy stitches likewise. Then she will inset medallions of one lace upon another and define this inset with a double ruffle of the finest valenciennes.

On the new very full skirts the tendency is to make the trimmings assume the horizontal line, a device that will make the short girl gnash her teeth with rage, for the full skirt, plain and unadorned, is foreshortening enough to the figure; but with the trimmings run on 'round and 'round it simply subtracts whole inches from her apparent height. For her, especially, have the vandyke point appliques been introduced, and these are not made to cover too much space, but the slanting up and down lines, with their suggestion of height, will prove very becoming to her inches indeed.

Tucks, nun's folds, milliners' folds and the like are right in the very front rank of fashion. These used formerly to be made by hand, and whole days it sometimes took to fashion them correctly, for a single stitch among the whole of a shallow cord and drops into the feather-ribbed centre. Now, however, the oscillating stitch of the sewing machine has replaced the handwork; and the automatic tuckers and folders guarantee a degree of accuracy that is comforting, indeed, to the amateur who likes to fashion her own sartorial possessions.

But it is in the disposition of lace upon her frilly and puffy gowns that the

clever girl especially revels. There is simply no end to the designs that may be worked out in this way; and the designs are often supplemented with tiny frilled ribbons of a contrasting tint, or a wavy border is produced by a shirred fold of satin or chiffon velvet.

These little escaliers—or staircases, to interpret accurately—of velvet ribbons fashioned into the square Louis Seize bows find many applications on the new gowns. Made in varying or graduated sizes, they decorate the front tablier of the gown, fasten the feather-boned girlish, and wind their way through the ruffles of the puffy sleeve.

Rosettes, too, are highly favored; and they may be dotted almost anywhere over the quaint gowns that are so much the rage. They are of lace, of chiffon, of silk, of velvet; in fact, of any material that is handy. They need not at all correspond to the material or color of the gown, provided they offer a harmonious contrast.

Any in the list one must not forget to include buttons. Buttons of all sorts and shapes and sizes. The ivory, metal, porcelain, polished wood—some exquisite square ones of California redwood appear on an imported gown—are all fashionable; and as for the made button, the one covered with silk or cloth or velvet, they offer a delightful background for elaboration—so much so that it is really a temptation to embroider and bead them to the utmost limit.

The new bralettes or braces offer an opportunity for original effects that the smart girl will quickly make her own. These are often in velvet ribbons—the broad ones are best—and pass over the shoulders, back and front, from the ceinture. The shoulders are made the point of elaboration; and buckles, bows, buttons and such are used for adornment.

Model for Afternoon Gown

Here a Havana brown crepe de chine in double width is cleverly touched with cream lace for yoke and cascade sleeve drapery, while the dyed cluny lace, which exactly matches the tint of the crepe, is deftly edged with a ruffled frame the cream yoke and arranged in bold design on the lower part of the skirt. The corsage is bloused above a deep-boned girlish, and the front is arranged to emphasize the extreme straight front effect, an emplacement of cream cloth embroidered in green, brown and gold making this conspicuous. The skirt is shirred over cords in fanciful design at the hip, and two circular flounces are each applied beneath deep run's folds of the crepe. The intricate design of the dyed lace is defined with the shirred green satin, and the crepe cut away beneath. The hem is faced with brown velvet, so as to give some body at the foot to the very sheer and lightweight crepe de chine.

The Popular Triple Skirt.

The triple skirt is a model much beloved of the tall and slender girl, and when cleverly handled makes for a very dressy effect indeed. The model is in a faint shade of yellow crepe de chine, almost a deep cream, and is deftly touched up with brown velvet, on which white soutache and gold make for a good color contrast. The corsage simulates a bolero effect, opening in loose style over a blouse of accordion-pleated chiffon, and the sleeve has the same square effect in the crepe de chine over a series of puffy ruffles of chiffon plisse. All of the squares are framed in Irish crochet entre-deux. The skirt consists of three flounces mounted over taffetas, and are tucked for rather more than half their length, each showing the lace insertion above the hem. Back and front are each disposed in a double box pleat, broadening towards the end, this giving a long straight line, and offsetting any tendency of the three fluffles to shorten the figure.



THE POPULAR TRIPLE SKIRT

In the Height of Fashion.

Black Crepe de Chine With Touches of White.

Black crepe de chine is ever in good style, and in the satin finish is particularly modish at the present writing. The model in the picture shows the satin merveilleux crepe with appliques of black chantilly posed over white chiffon to throw up the design in bold relief. The corsage is arranged with a lace plastron, in which the chantilly and a white gurgure are blended. The sleeve is a double puff to the elbow, where black chiffon frills appear. The skirt displays the advantage of the one seam with being fashioned without seam, except in the back. There is a lace yoke around the hips, and the full flounce is headed with lace & tucks applied in vandyke points. Wherever the black chantilly lace is applied the crepe is cut away and a white double chiffon inserted.

A Girlishly Simple Gown.

Simple in outline, but elaborate in detail, is this charming frock of pearl-white crepe de chine in the new double width, that cuts to such good advantage. The yoke of a boule de neige net is defined with a bertha of chantilly, with a little coral pink velvet twisted through it. The corsage is shirred over shallow cords and drops into the feather-ribbed centre. The sleeve has an inserted puff deftly draped from shoulder to wrist, the chantilly lace over chiffon edging either side. The skirt is arranged in three sections, the one shirred to the other, the lace forming a tablier down the front and making an edge at the hem. Rosettes of lace, centered with a gold-embroidered coral velvet button, are spaced down the front, and a further one finishes the collar at the back.

Where Fluffy Puffings Makes The Style.

Rather an exaggeration of current modes, but wonderfully becoming to the slender girl, is this original model, in which crepe de chine, embroidered lace, chiffon and velvet combine to produce a stunning effect. The corsage has heart-shaped yoke of lace, defined with a rich jacqueminot, red velvet and a puffy bebe waist caught into a ceinture of chiffon, in which cream, pink and jacqueminot red are cleverly blended. The skirt from waist to knee is a series of bouillonettes and entre-deux, and to this an extremely bouffant flounce is shirred, a cascade ruche of lace-edged cream mousseline being threaded with fluffy finish around the foot. The hem has a featherbone crinoline run in, this being so flexible that it is not noticeable when the wearer walks.